

AMERICAN MUSIC TEACHER

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NOVEMBER • DECEMBER, 1953

AMERICAN MUSIC TEACHER

Published by Music Teachers National Association

Vol. 3, No. 2

NOVEMBER-DECEMBER, 1953

\$3.00 a year

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From the Editor

MANY times "Things are not what they seem." The world contains an unknown number of people who think of themselves as "little" people, whereas they are really "big" people. Of course, the contrary is also true, but for the moment, let us consider those "little" people who are really "big" people.

Where are they? Thousands, yes, hundreds of thousands of them, are teachers. They can be found in educational institutions from the pre-kindergarten through the most advanced graduate schools. They can be found in studios, conservatories, and schools of music, in cities, towns, hamlets, and in isolated sections of the country.

Why do they think of themselves as being "little"? Generally speaking, they do not make great sums of money. They do not sway business empires. They do not control the everyday activities of thousands or even of hundreds of people under them. In the vast majority of cases they do not become political leaders. In fact, many of them never enter any of the political arenas in an active capacity. They think of themselves as being "little" people in their own communities.

How wrong they are! They are really "Big" people. They attain this "bigness" through the very humility that makes them seem "little" to themselves. They influence and sway more people

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American Music Teacher is published five times a year. Issues are dated:
September-October, November-December, January-February, March-April, and May-June

Communications to **AMERICAN MUSIC TEACHER** should be addressed to:

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AN INTRODUCTION TO THE PROBLEMS OF CHURCH MUSIC IN AMERICA

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by Robert Noehren

FRANCIS Henry Taylor, director of the Metropolitan Museum of Art in New York, has said, "Nothing can convey the dignity of man so wonderfully as a work of art; no lesson in citizenship can teach so well the inherent nobility of the human being." Mr. Taylor might have added that a work of art also reflects the life and vision of the artist. I doubt whether there ever was an art for art's sake which distinguished itself. Art is an expression of life. The artist is a man with an unusually serious purpose, and one which is likely to be typical of a true religious life. The relation of the artist to religion is indeed close. It would be difficult to discover a great work of art which has not been the outcome of a devout life.

Goal of Perfection

Religion, in its broadest sense, represents a life of serious purpose, and one in which perfection ultimately becomes its goal. The pursuit of perfection is the mark of a religious man. Likewise, art is the expression of a life striving toward perfection. It is only the religious man who has developed a conscience which always expects his best efforts, even down to the most insignificant details. Since perfection is his goal, such a man inevitably eliminates all judgments which fall below the standards his conscience demands of him.

On the contrary, the man without religious impetus in his life is more likely to accept standards more typical of the contemporary

society in which he lives. For instance, keeping his respect in the community often seems like a high enough goal. Religion, as he interprets it, is apt to be of a passive kind, a condition which is only related to life on occasion. Church work, which is often confused with true religion, is commonly regarded as an activity to be compared with the various worthy community efforts.

Much modern religious effort then is passive, representing only a small segment of daily life to be passed over lightly in a busy round of activity. The church does not dominate the lives of its members, nor does it represent an active religious philosophy. The church edifice, its environment, the music, and all the things which should represent the artistic and creative efforts of devout people do not resemble the personalities or lives of those who give it their support.

The weakness of the church may be observed in many common anachronisms, as for example: a Methodist, Presbyterian or Baptist liturgy, accompanied by a choir singing music by Bach or Palestrina in a neo-Gothic church. Certainly the heralds of good taste could not complain. Nevertheless, religious weakness prevails in such circumstances because Bach, Palestrina and Gothic architecture do not represent arts which have grown out of the lives of Methodists, Presbyterians or Baptists living in 1953. True religion is not transitory, and the art which grows out of religious effort is an expression of daily living and thinking.

Church music in America is in need of earnest religious effort, which is no less than saying that church music needs the serious creative artist.

"Art" Defined

An attempt to define the word "art" may be a precarious affair. It often conveys an erroneous and formidable meaning. This is unfortunate, because it actually involves nothing more than the act of doing something well; so well that the ultimate goal in the simplest of matters is perfection. All of us have the potentialities for becoming artists; it is not a matter of talent, education, or experience. It is wholly a question of intention. We can all become artists at this moment, artists in church music devoting the best we can possibly offer in the very simplest endeavors. Learning to do the simplest things, the smallest act, well and sincerely, is necessary if we are to regenerate our musical responsibilities. Michelangelo once said, "Every noble art is devout." The church needs devout men!

Many church musicians, with the best of intentions, have found themselves entangled in a vicious circle which would ever be fostering the pretentious. They strive for larger choirs, more choirs, larger organs, the performance of more difficult works, an impressive repertoire, all of which evermore serve to widen the gulf between the real and the artificial.

We are in danger of upholding a false pretense of "good taste," which is too often a refuge for the

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It is not much more than a quarter-century since, somewhat against his better judgment, Arnold Schoenberg first summoned a few of his pupils together to give them the true facts about the method of composition which, after the soul-searchings and experimentations of his "atonal" period, he had finally succeeded in formulating. Then, as later, Schoenberg preferred to call it "the method of composition with twelve mutually interrelated tones." Our Age of the Digest has handily, and somewhat inaccurately, shortened this to "Twelve-Tone Technique." Whatever we call it, technique, system, or method, one thing seems certain: whether we like it or not, it is here to stay.

It has proved itself viable in all of Western Europe's music-producing countries and in America, too, contrary to the fears of some who initially tagged it as a Central European product of local value only. It has proved itself flexible, accommodating the needs of such different musical personalities as those of Schoenberg, Berg, Webern, Krenek, Dallapiccola, and many more. Most important of all, it has proved that fundamentally it is a technique of *inclusion* rather than *exclusion*. Instead of depriving us of the musical acquisitions of the past, it has furnished us with many new ways to use these acquisitions, and with many new musical words, phrases and idioms which we need to express the new thoughts of the modern era. How we use this rich material is then up to us as individual composers. Many of our composers of today have chosen not to follow the stricter twelve-tone discipline. However, I think it is safe to say that none of us, Schoenberg disciple or not, composes today as he would have done had Schoenberg not existed.

It is important here to sound a warning against sectarianism. Arthur Schnabel, a sincere admirer of

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Some Tonal Aspects of Twelve-Tone Music

by Dika Newlin

the works of Schoenberg and himself a distinguished composer familiar with all modern technical devices, did not employ the twelve-tone method because, as he said, "It is like a prison or a church." It need be neither. Yet regrettably the aspects of snobbish exclusiveness, obscurantism comparable only to that of the most abstruse medieval theologies, and hyper-orthodoxy, against which Schoenberg himself warned repeatedly in his last years, have presented themselves all too insistently to the public eye. These tendencies have been somewhat accentuated by the Twelve-Tone Congresses which have taken place in Europe during the past three summers. Space forbids a detailed description of the workings of these Congresses, but it must be said that, though they do make some useful contributions to the study of twelve-tone music, "Twelve-Tone Congresses" which arbitrarily separate the problems of "twelve-tonality" from those of tonality are in themselves something of an anomaly. It would make almost as much sense to call a Congress of Composers in C Major.

Schoenberg's Ideas

During his last years, Schoenberg's conception of the possibilities inherent in the new method deepened and broadened. Originally, he had felt that, in order to establish the new formal principles clearly, it would be necessary to avoid anything resembling or suggesting major-minor tonal-

ity. Thus, at first, octave-doublings were avoided because it was felt that they would lend an unwanted quasi-tonic emphasis to certain tones. Accompanying transpositions of the tone-row were chosen in such a manner as to make this avoidance possible. In his *Variations for Orchestra*, Op. 31 (1927-28), Schoenberg was able for the first time to create a work for large orchestra without using the traditional octave-doublings.

Still, something was missing. Schoenberg himself felt it, and this is surely one of the reasons for his periodic "returns to tonality," seen in the *Suite for Strings* in G Major (1934), in the *Second Chamber Symphony* (completed 1940, though a much earlier work in origin) and in the *Variations for Band* (or orchestra) in G Minor (1943). Each one of these works has been characterized by Schoenberg's opponents as a "retreat" from his previous advanced position. Because the *Suite* happened to be the first work that Schoenberg completed in America, it was also dubbed by some "a concession to the American public." Besides being insulting both to Schoenberg and to America, this assumption simply misses the point, which is that Schoenberg wanted once more to sample the expressive powers of "tonal" harmony and, what is more, to ponder a way whereby its resources might be reintegrated into a system which, it was now clear, would be incomplete without them. Alban Berg, always the traditionalist and romanticist among the Schoenbergians, had already seen the

need for such a procedure. Defying academic purism, he had conceived such rows as those of the concert aria *Der Wein* and of the *Violin Concerto* (Ex. 1, a, b) and had based upon them compositions with profoundly tonal implications.

The fruits of Schoenberg's realization that tonality could and must be reintegrated into duodecapphony are the *Piano Concerto* (1942) and the *Ode to Napoleon* (also 1942). Neither is, of course, in a "conventional" major key. But the tonal implications in both works are so strong that in each case we may speak of a "super-tonality" carried out by means of twelve-tone techniques. In this sense, the tonality of the *Piano Concerto* is C major, that of the *Ode*, E flat.

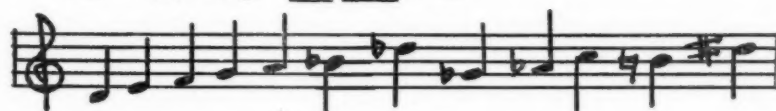
The first eight bars of the prin-

cipal theme of the *Piano Concerto* bring us to a half-cadence on B-G. Of course, this in itself would not necessarily suggest a dominant, but preceding details such as the F-E-C in measure 2-3 and the augmented sixth chord, C-F sharp—A flat in measure 3-4, and the following melodic resolution to E-C in measures 8-9, certainly tend to confirm such an impression. The harmony, in accordance with much twelve-tone practice, tends to add further implications of its own rather than merely to underline those of the melody. Measures 15-16 bring the tones C sharp—G sharp, which, in measure 17, resolve to G-E-C in the upper two voices. Finally, in measures 36-39, the theme closes with a strong "tonic-like" emphasis on C and E. (Ex. 2, First Theme of Schoenberg *Piano Concerto*.)

The final cadence of the *Concerto* (mm. 490-92) shows how strictest twelve-tone technique can be made to serve the function of the classic V-I cadence. In the right hand we hear the first six tones of the original row, in the left the first six tones of the inversion, transposed to G sharp. This inversion was already used to build the theme of the *Rondo*. Ex. 3 shows how these tones may be interpreted in terms of a V-I cadence. (Ex. 3, Closing Cadence of Schoenberg *Piano Concerto*.) The free use of octave doublings to emphasize important tones should be noted. This occurs throughout the *Piano Concerto*. Not only does it make possible the use of a standard element of pianistic display, of which Schoenberg rightly did not wish to rob

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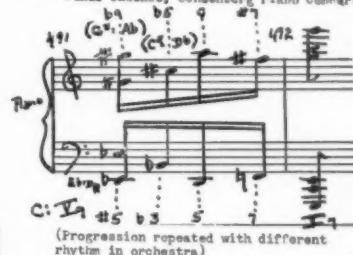
Ex. 1. (a) Berg. *Der Wein*, row



(b) Berg. *Violin Concerto*, row



Ex. 3 Final cadence, Schoenberg *Piano Concerto*



(Progression repeated with different rhythm in orchestra)

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Ex. 2. Principal theme, Schoenberg *Piano Concerto*



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PROBLEMS OF THE PIANO

TEACHER

Frances Wallingford

LAST fall when in the process of changing my class from summer to winter schedule, I had a telephone call from the mother of one of my students. This call gave me considerable material for thought in this matter of problems which we, as private piano teachers, all encounter.

Her conversation proceeded in the following manner: "Mrs. Wallingford, I've called about Sally's lesson time. I want you to be certain to save a place for her. She doesn't seem too interested in taking piano this winter. She is in the orchestra and you know how much fun the youngsters have playing in groups. She has enrolled for chorus work. Already she's looking forward to trips which some of the choral ensembles will take during the year. She won't have credit for it, but she wants to play in the band, especially when they go out of town for games. But I still feel that she needs to continue her private lessons."

The mother continued, "I was wondering about a lesson early in the week—say on Monday, until I remembered she is chairman of her scout troop, and that is their meeting day. Tuesday I know that there is always a Kayette cabinet meeting. She is secretary of it. Let me see—Wednesday might work out. No, that is the day her bowling team practices. She's really enthused with bowling. Thursday—," here she paused for a few hopeful seconds, and then, "well, I guess that's out. It is always reserved for Pepper Uppers. Pepper Uppers is the local girl's pep club, and you know that they have to get together to plan stunts

for the Friday football or basketball games."

Friday was not even to be considered because it would definitely be asking too much to go to a lesson on a game day. With so much excitement in the air, she would never be able to settle down for a lesson. Perhaps later on, Saturday morning would be convenient. At present she was taking golf lessons. After all, a child needs a certain amount of recreation and relaxation from a hard week at school. "But, please," the mother insisted, "do save a time for her. She just must continue her piano study!"

All the while I was mentally calculating the amount of time she was going or rather not going to have for practice when there seemed to be scarcely thirty minutes which could be spared for a lesson.

Our Problems

This conversation was most enlightening. It was somewhat alarming. To me, it contained in a nutshell a good-sized, tough nutshell, the general problems with which we, as private teachers, must cope—namely:

1. A lack of interest on the part of the average student.
2. A lack of time, particularly for the more talented, for they are the ones who are in constant demand.
3. A lack of cooperation from well-meaning but preoccupied parents, who shy from routine dis-

cipline lest inhibitions and frustrations result.

These disturbing elements can be traced to a variety of sources. Sociologists tell us the underlying cause is the transition period through which we are going, due to unstable world conditions. Has there ever been a stable world not in the process of a transition?

Many of us teach in defense areas. Oftentimes both parents are employed. Fathers working on around-the-clock shifts must have uninterrupted periods for sleep. Mothers who, ten years ago, devoted most of their time to the home, are helping to supplement the family income with part time, if not full time, work. As a result, a lot of children—like Topsy—just grow up. A lack of supervision, among a multitude of things, affects the practice time.

Accelerated programs in the schools have been set up deliberately to occupy those hours when children would otherwise be left to their own devices. This has been a wise move on one hand, but has brought about complications on the other. For with this program, extra-curricular activities by the score are offered and the appeal of these things is far more enticing than finger exercises.

What boy prefers going home to a Hanon exercise, even if it is entitled "Bouncing Basketballs" when his gang is over at the gym practicing the real game? Incidentally, these athletic activities are now begun in early grades, when

Frances Wallingford teaches piano at the University of Wichita, Wichita, Kansas.

in our day, at least in mine, they were delayed until high school years. This trend has definitely influenced the number of boys now studying. Think of the low percentage in your own classes.

What girl eagerly rushes to her practice hour when *all* the other girls are staying to make favors for a banquet, or are going to redecorate the teen-age club rooms? And how many times a week they simply *have* to go to a teen-age club!

Please do not misunderstand me. I think youth should have a broad education. I think youth should have fun, but so much emphasis on generalization and recreation can certainly play havoc with development in more specialized fields.

A fellow teacher told me the other day that her best pianist had the lead in the school play, was on the debating team, played basketball on the second squad, was Hi-Y President, general manager

of the school prom, and she didn't know what else. Would it not be helpful, if all public schools would enforce an activity point system restricting each student to a limited number of activities?

It amounts to this: we are having competition in our business today, and it is not from other teachers, for there is surely a crying need for more private teachers. We, too, are experiencing inflation.

It is up to us to meet this competition, and perhaps lend a more glamorous appeal to our profession. How can we create and maintain more interest among the students? If they are vitally interested, the time element can usually be taken care of.

A former student who has not been teaching very long, wrote to me recently, distressed over the apathetic response she was meeting in her teaching.

The following are some of the things I suggested to her:

1. Piano ensemble work proves a great stimulus; duet playing, two-piano and piano quartet work. The use of student concertos with other students on the second piano part may prove helpful. The benefits from ensemble work are numerous. One teacher told me recently that a quartet of her students have been going through Haydn and Beethoven symphonies, and were thus acquiring a knowledge of the type of literature that we, as pianists, often have to miss. There are, of course, difficulties as to limitations of material, poor transcriptions, and so forth, but they do not outweigh the values.

The ensemble work is an excellent aid to sight reading, and most important, it brings students together, and will stimulate practice when everything else fails. I know, for this winter I have several different groups working in quartet and duo-piano arrangements. Already I notice progress

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MORE THAN TEACHING

by WILLIAM VENNARD

THERE are three distinct ways in which a teacher of singing should serve his pupils. First, there is voice building, which is considerably more than running through five minutes of warm-up arpeggios at the beginning of a lesson. It involves a knowledge of vocal problems and technics of solving them. The teacher must possess a diagnostic ear. Second, there is repertoire building. Those who prefer to specialize in this field, or who are not qualified as voice builders, usually have the honesty to advertise as coaches. General practitioners apportion the time spent on these two different pursuits according to the needs of the individual student. The mentor's approach to song literature is exemplified in the book by Lotte Lehmann, *More Than Singing*, whose title I have admiringly parodied. Finally, there is personality building, and no really great pedagogue evades this ultimate responsibility.

I have often remarked jokingly that a voice teacher is a psychiatrist, and proved the proverb about "true words spoken in jest." Indeed, there is something about the intimacy of continued voice lessons that parallels the "free association" technic of the psychoanalyst. This undoubtedly accounts for the intense personal loyalty of the followers of many successful teachers. It is akin to the "transfer" recognized by all psychiatrists.

Long before a protégé is ready

for a debut there may appear impediments to learning that are a part of the personality. The teacher must learn to recognize them, and if not to eradicate, at least to cope with them.

Mood-Cycle

A common frailty of singers is the mood-cycle. The more artistic a personality, the more it is likely to be manic-depressive, indeed some of the greatest musicians have been actually unbalanced. Most of us have our good days and bad, our "highs" and our "lows." Under the "inspiration" of the manic phase great works have been created. Happy is the singer whose recital date coincides with this mood. I believe it is possible to condition oneself to draw upon one's emotional resources and be exhilarated at such times, but one must understand that supreme exaltation is usually at the price of an emotional reaction later. The period of depression is less disconcerting when the mind is prepared for it.

Do not be discouraged when a student has "good lessons" and then "bad". When he sometimes doubts his progress, explain to him the ebb and flow of elation, and encourage him. Remember, too, that you, as a teacher, are subject to moods, and when you "don't feel like teaching" go ahead and make no excuses or apologies. Your students will notice very little difference. I am sure my teaching is never as good as I sometimes think it is, and, thank

heaven, it probably averages a little better than I fear when I am in a valley.

I have said one can condition oneself to approach recitals with optimism. However, if this fails, the student must remember that "the show must go on". Every singer must learn how to sing when it is expected of him, whether he feels up to it or not.

Some students suffer from chronic lack of confidence. It is not a passing mood, it is a continued inhibition. Such people usually do not choose to study singing; it is required, either as part of the work for a degree or by the urging of parents or friends who think, and perhaps rightly, that it would be good for them. If ever their fear of exposing their voices to the public ear could be overcome, it might mean the strengthening of the whole psyche.

The teacher must radiate friendliness and understanding. A few minutes of each lesson may well be spent in discovering some pursuit in which the student excels, and in showing appreciation for the student as a person. Never decline small favors from timid pupils. Create an atmosphere of informality in which fears disappear. Explain that the primary objective is a full, free voice; that beauty will come later. Praise every inch of progress.

This brings up the question of honesty in praise of students. It is a delicate point, and one to be weighed by different standards with each student. In dealing with an inferiority complex, we have

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somewhat the same situation as the doctor whose patient is critically ill. At such a time any fiction that will enable him to pull through is justified. As is often the case, the ethics of an act depend upon the motive. If you are praising a student to build necessary morale, that is one thing; if you are flattering him just to keep a pupil, that is another. Remember that superlatives are not necessary, comparatives do just as well. "That's more like it!" "Much better!" "Yes!" "Now you're getting it!" In any case, whenever a student asks me for an appraisal of his qualifications for professional success, I feel that he is entitled to candor.

Positive Approach

Use positive suggestions. Instead of "Don't breathe with the chest!" say, "Raise the chest and keep it raised; then breathe down here," (indicating the epigastrium). Instead of, "Don't stiffen your tongue!" say, "Let the tongue lie forward in the bottom of the mouth. It will, if you let it!"

Often an inferiority complex is accompanied by defense mechanisms. The student has been telling himself that he is really better than he is. Criticism destroys this illusion, and he will resist it, but at the same time criticism is your job. You are taking his money and giving little in return unless you point out his shortcomings in order to help him overcome them. A person with an inferiority complex cannot bear superiority, even in his teacher. Teach him with such formulae as: "You are making the same mistake that I often make." "Of course I need not remind you that . . ." If he winces when you mark his errors in his music, say "Now here is the way I mark my music . . ."

Such students make excuses. They cannot breathe deeply because of some physical weakness; they always have colds; if their lesson is in the morning, it is too

early; if it is in the afternoon, it is too late; *et cetera ad nauseam*. It is useless to refute such excuses. Simply accept them and forget them. "Sorry you have a cold, but anyhow, it gives us a chance to

practice singing 'over' it." With patience you will be able to teach such a person to sing better, and as his abilities increase his excuses will decrease. Tell your recitalists

(Continued on page 18)

THEORY - COMPOSITION

• Section of MTNA •

Objectives, Policies and Procedures Governing the Theory-Composition Section of MTNA as Revised in 1953

ARTICLE I. NAME

The name of this organization shall be The Theory-Composition Section of the Music Teachers National Association.

ARTICLE II. OBJECT

The object of this Section shall be the collection and dissemination of information in all aspects of theory and composition.

ARTICLE III. MEMBERSHIP

Section 1. Membership in this Section shall consist of any member of MTNA who has an active interest in the teaching of theory and/or composition.

Section 2. Voting membership in this Section shall include any member of MTNA in attendance at the biennial meeting of the Theory-Composition Section.

ARTICLE IV. OFFICERS

Section 1. The officers of this Section shall be a Chairman, Vice-Chairman, and a Secretary.

Section 2. All officers of this Section shall be elected by ballot at the Biennial Meeting of MTNA, and shall hold office for a term of two years.

Section 3. No member can hold the same office for more than two consecutive terms.

ARTICLE V.

DUTIES OF THE OFFICERS

Section 1. The Chairman shall preside at all national meetings. He shall be responsible for the appointment of all special committees. He shall invite speakers and panel members for all MTNA Theory-Composition programs and organize the programs under the guidance of the MTNA President and the Theory - Composition Standing Committee. He shall coordinate the activities of the Theory-Composition Section.

Section 2. The Vice-Chairman shall preside in the absence of the Chairman, and be responsible for such other duties as may be assigned him by the Chairman.

Section 3. The Secretary shall keep an accurate record of the meetings, attend to correspondence given him, take care of all materials to be used by committees, and keep an up-to-date list of members. He shall work with the Chairman, Vice-Chairman and all Committees in matters concerning program and activities.

ARTICLE VI. COMMITTEES

Section 1. There shall be one Standing Committee composed of the chairman of each of the geographical divisions of MTNA and the officers of the national Theory-Composition Sec-

tion of MTNA. These Divisional Chairmen shall be appointed for the first term by the National Chairman. Thereafter, they shall be elected by ballot within each geographical division for a term of two years.

Section 2. It shall be the duty of the Standing Committee to work in an advisory capacity to the National Chairman in all matters pertaining to Theory-Composition.

Section 3. It shall be the duty of the Divisional Chairman to organize and correlate activities within his division.

Section 4. Other special committees may be appointed by the National Chairman.

ARTICLE VII. MEETINGS

Section 1. The biennial meeting of the Theory-Composition Section shall be held during the biennial meeting of MTNA.

Section 2. Special meetings of the Theory-Composition Section may be called by the Standing Committee of the Theory-Composition Section.

ARTICLE VIII.

NOMINATING COMMITTEE

A nominating committee shall be appointed by the officers of the Theory-Composition Section not later than four weeks prior to the Biennial Meeting.

ARTICLE IX. AUTHORITY IN PARLIAMENTARY LAW

This organization shall be governed by the rules of parliamentary law, as found in Roberts' "Rules of Order Revised."

ARTICLE X.

ORDER OF BUSINESS

1. Reading of the minutes.
2. Report of the Standing Committee.
3. Reports of Special Committees.
4. Unfinished Business.
5. New Business.

ARTICLE XI. AMENDMENTS

Section 1. These "Objectives, Policies and Procedures" may be amended at any biennial meeting provided that the amendment shall have either been submitted at the last biennial meeting in writing or published in AMERICAN MUSIC TEACHER in the issue preceding the meeting.

Section 2. The adoption of the amendments shall require a two-thirds vote of the members present, and the approval of the MTNA Executive Committee.

ARTICLE XII. QUORUM

A quorum shall be established at the discretion of the Chairman at the time of the biennial meeting.

THE new director of instrumental music in our local suburban schools took his young daughter to the head of a school of music for piano instruction. During the opening conversation, he mentioned his work in the schools and was scornfully asked, "Will you tell me just what Public School Music is trying to accomplish today?" The piano teacher had received her music education at an old established music school in another city to which she still commutes for graduate work. The young band director holds his master's degree from a large university well known for its progressive ideas. His master's thesis was on Symbolism and Semantics in Music Education, based upon Susanne K. Langer's *Philosophy in a New Key*, in which she used music symbolism to explain her philosophical theories. These two musicians are so far apart in their basic conceptions of how to go about teaching music that one may well ask, "Is there a philosophy of music education today?" It will be interesting to learn how long the band leader's child will continue her lessons with the outspoken private piano teacher, for here is a real clash of basic ideas in music education.

Facts for Private Teachers

One might call the private piano teacher's point of view the orthodox one, since it seems to be the most prevalent. I have heard many criticisms of public school music education from private teachers, yet it remains a fact that the public schools are creating a large body of students increasingly interested in music as a hobby who will have to turn to private instructors for their continuing education. Common sense would seem to dictate that private teachers should try to understand the aims of public school education and co-

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Is There a Philosophy of Music Education?

Frank Fredrich

operate with it, for the best of all reasons to a professional musician—the economic one!

Any way one looks at the problem, the private teacher is bound to gain the most from achieving an understanding of public education aims. The degrees required of public school music educators are some assurance that research has been done in at least some areas of music education, and if it is true that we do not begin to learn until we find out how little we know, the degree holder has the edge on the private teacher on that score alone.

Private teachers generally have not had this training in applied research. Over and over again we hear the statement that private teachers and even conservatory teachers can only teach in the way in which they were taught. Their ideas about music education are apt to be based upon authoritative opinions of private teachers who have made a name for themselves working with artist-grade students. Yet those same "big names" usually have not taught children for years, and the learning problems of the beginning student are a closed book to them, and, consequently, all too often to their students who will be teachers of beginners much more often than they will be concert artists.

The scientific approach to problems in music education is unknown to the private teacher for many other reasons. Doctoral dissertations and masters' theses do not often reach print. Typed copies are available in the libraries of the schools conferring the degrees, but these can be borrowed on inter-library loan only after

long delays and considerable expense for express charges. Many of them are on rather obscure points of musicology; the ones dealing with educational problems are in the minority. In addition, the language used is semantically correct as the student can make it, for he is taught to say what he means and to carry his research to some logical conclusion. Such literature does not lend itself to casual reading.

The terminology alone frightens the private teacher. "What is all this about symbolism and semantics? What on earth do they mean by a psychosomatic approach to music education? What is a tachistoscope? What do they mean by *Gestalt*?" Yet these words have common currency in most fields of education today; and they are all in the dictionary; and they are getting considerable usage in common every-day occurrences too. In the movie *The Greatest Show on Earth*, the star's injuries were diagnosed as psychosomatic. The sleuth in a twenty-five cent murder mystery, read a few days ago, described his conception of the crime as a *Gestalt*. Tachistoscopes are often referred to in general newspaper columns.

Perhaps the private teacher is only suffering from inertia, or it could be from lack of *curiosity*, that fountainhead of all learning. Yet we have the best motive in the world for wanting to find out what this modern educational "gobbledegook" is all about: more students on our waiting lists and better fees as a result.

In this connection I quote from

(Continued on page 23)

AMERICAN MUSIC TEACHER

A List Compiled by CARLOS MOSELEY

(Continued from September-October Issue)

[illegible]

	Concerto	(Sal)		Intermezzo No. 1, C Major	(Sal)
	Concerto No. 2	(Merc)		Intermezzo No. 2, D flat Major	(Sal)
	Concerto No. 4	(Merc)		Intermezzo in A flat	(AMP)
	Concerto for Two Pianos and Orchestra	(EV)		Melancolie	(Sal)
	Eglogue	(Merc)		Mouvements Perpetuels	(Sal)
	Fantaisie Pastorale, for Piano and Orchestra	(Sal)		Napoli Suite	(Sal)
	Fratellini Tango	(AMP)		Nocurnes (8 completes)	(Merc)
	The Household Muse (in 3 vols.)	(EV)		Novelette No. 1 and No. 2	(Sal)
	Une Journee	(Merc)		Pastourelle, No. 8 from "L'Eventail de Jeanne"	(Merc)
	Madrigal	(Merc)		Presto in B flat	(Sal)
	Polka, No. 7 from "L'Eventail de Jeanne"	(Merc)		Les Soires de Nazelles (Suite)	(EV)
	Printemps, Book I	(AMP)		Suite	(EBM)
	Printemps, Book II	(AMP)		Suite Francaise	(EV)
	4 Romances sans paroles	(Sal)		Toccata	(Merc)
	Saudades do Brasil (Vols. I and II)	(AMP)		Trois Pieces (Pastorale, Toccata, Hymne)	(Merc)
	Sobre la Loma	(Sal)		Valse	(AMP)
	Sonata	(EV)		Villageoises (Pieces faciles)	(Sal)
	Sonata No. 2	(CF)	Prokofiev, Sergei	Album of Masterpieces	(EBM)
	White Keys	(CF)		Chose en soi, A, Op. 45a	(B&H)
Mompou, Federico	Canzo i D-nza, No. 1	(EBM) (Sal)		Chose en soi, B, Op. 45b	(B&H)
	Canzo i Danza, No. 2	(Sal)		Concerto No. 1 (D flat) Op. 10	(L)
	Canzo i Danza, No. 3	(Sal)		Concerto No. 2 (G minor) Op. 16	(L)
	Canzo i Danza, No. 4	(Sal)		Concerto No. 3 (C major) Op. 26	(L)
	Charmes	(AMP)		Divertimento, Op. 43	(B&H)
	Dialogues	(AMP)		Diversissement, Op. 43bis	(L) (B&H)
	Fetes Lointaines	(Sal)		Four Etudes, Op. 2	(L) (Int)
	4 Preludes	(Merc)		Etude, C minor, Op. 2, No. 4	(GS)
	Scenes d'Enfants	(Sal)		Four Pieces, Op. 4 (Reminiscence, Elan, Despair, Diabolical Suggestion)	(L) (Int)
	Suburbis	(Sal)		Four Pieces, Op. 32 (Complete)	(Int)
	3 Variations	(AMP)		1. Danza	(B&H)
Moore, Douglas	Careful Erra	(CF)		2. Menuetto	(B&H)
	Fiddlin' Joe	(CF)		3. Gavotte	(Gal) (B&H)
	Grievin' Annie	(CF)		4. Waltz	(B&H)
	Museum Piece	(Ax)		Gavotte, Op. 12, No. 2	(GS) (EBM)
	6 Pieces for Piano	(CF)		Gavotte, No. 4, Op. 77	(L) (B&H)
	Suite for Piano	(CF)		March from "Love of Three Oranges"	(EBM) (B&H)
Morris, Harold	Concerto	(CCB)		March, Op. 12, No. 1	(GS) (EBM)
	Sonata No. 4	(CP)		Music for Children, Op. 65 (12 Easy Pieces)	(Int) (B&H)
Nabokoff, Nicholas	Short Stories	(Sal)		March (from Op. 65)	(L)
	Sonata	(Sal)		Promenade (from Op. 65)	(L)
				Regrets (from Op. 65)	(L)
Nin, Joaquin	Berçense pour les Orphelins d'Espagne	(AMP)		Waltz (from Op. 65)	(L)
	Chain of Waltzes	(AMP)		Paysage, Op. 59, No. 2	(B&H)
	Iberian Dance	(AMP)		Piano Pieces, Op. 52	
	Message a Claude Debussy	(AMP)		No. 1. Intermezzo	(AMP) (B&H)
	Three Spanish Dances:			No. 2. Rondo	(AMP) (B&H)
	1. Dance Murcienne			No. 3. Etude	(AMP) (B&H)
	2. Danse Andalus			No. 4. Scherzino	(AMP) (B&H)
	3. Deuxieme Dance Iberienne	(AMP)		No. 5. Andante	(AMP) (B&H)
	1830 Variations sur un Theme Frivole	(AMP)		No. 6. Scherzo	(AMP) (B&H)
Orrego-Salas, Juan	Variations and Fugue on the Theme of a Street Cry (Chilean)	(Har)		Prelude, Op. 12, No. 7 (C Major)	(GS) (L) (EBM)
Palmer, Robert	Three Preludes	(V)		Promenade, Op. 59, No. 1	(B&H)
	Toccata Ostinato	(EV)		Sarcasms (Complete) Op. 17	(EBM)
Persichetti, Vincent	Concertino for Piano and Orchestra	(EV)		Sonata No. 1, Op. 1 (F minor)	(L)
	Poems for Piano (Vols. I and II)	(EV)		Sonata No. 2, Op. 14 (D minor)	(L)
	Third Piano Sonata	(EV)		Sonata No. 3, Op. 28 (A minor)	(L) (EBM) (B&H) (AMP)
	Fourth Piano Sonata	(EV)		Sonata No. 4, Op. 29 (C minor)	(L) (B&H)
	Fifth Piano Sonata	(EV)		Sonata No. 5, Op. 38 (C Major)	(L) (B&H)
	Sixth Piano Sonata	(EV)		Sonata No. 6, Op. 82 (A Major)	(L)
	Serenade No. 2, Op. 2	(EV)		Sonata No. 7, Op. 83	(L)
	Variations for an Album	(Merc)		Sonata No. 8, Op. 84	(L)
Phillips, Burrill	A Set of Three Informalities			Sonatina, Op. 54, No. 1 (E minor)	(B&H)
	1. Blues			Sonatina, Op. 54, No. 2 (G Major)	(B&H)
	2. Scherzo			Sonatine Pastorale, Op. 59, No. 3	(B&H)
	3. Sonatina	(GS)		Tales of an Old Grandmother, Op. 31	(AMP)
	Three Divertimenti:			Ten Pieces from "Cinderella," Op. 97	(L)
	1. Fancy Dance			Three Pieces, Op. 95 (Intermezzo, Gavotte, Valse Lente)	(L)
	2. Homage to Monteverdi			Three Pieces, Op. 96 (Waltz, Contradance, Maphisto Waltz)	(L)
	3. Brae	(EV)		Toccata, Op. 11	(Int) (L) (EBM)
	Three for Piano:			Visions Fugitives, Op. 22	(B&H) (EBM)
	1. Prelude			Vision Fugitive, Op. 22, No. 16	(GS)
	2. Jeep				
	3. Dynamic Balance	(Har)	Rawsthorne, Alan	Baeatelles	(Ox)
	Toccata	(EV)		Concerto	(Ox)
Pijper, Willem	Concerto	(Ox)		Sonatina	(Ox)
	Sonata	(Ox)	Reveults, Silvestre	Allegro	(CF)
	Sonatina No. 2	(Ox)		Cancion	(CF)
	Sonatina No. 3	(Ox)	Riegger, Wallingford	Blue Voyage	(GS)
Pisk, Paul	Engine Room	(L)		Evocation (4 hands)	(GS)
	Five Piece Set	(M)		New Dance (2 hands and 4 hands)	(Ar)
	From the Ozarks	(CF)		New and Old (12 Pieces for Piano)	(B&H)
	5 Sketches	(NM)		Four Tone Pictures	(Ar)
Piston, Walter	Concertino for Piano and Orchestra	(Ar)	Rieti, Vittorio	5 Little Pieces	(CF)
	Improvisation	(Del)		Madrigal	(Sal)
	Passacaglia	(Merc)		Three Preludes	(Sal)
Pizzetti, Ildebrando	Concerto for Piano and Orchestra (Canti della stagione alta)	(R)	Roussel, Albert	L'Accueil des Muses	(EV)
Poot, Marcel	Etude	(AMP)		Concerto, Op. 3	(EV)
Poulenc, Francois	Album of Six Pieces	(Sal)		Doute	(EV)
	Album of Six Selected Pieces	(EBM)		Petit canon Perpetual	(EV)
	Badinage	(Sal)		Prelude and Fugue, Op. 46	(EV)
	Bal de Jeunes Filles	(Merc)		Resurrection (after Tolstoi)	(Sal)
	Concerto Champetre (2 pf. sc.)	(Sal)		Rustiques, Op. 5	(EV)
	Concerto (1949)	(Sal)		Sonatine, Op. 16	(EV)
	Concerto for Two Pianos and Orchestra	(Sal)		Suite pour Piano	(Sal)
	Feuilles d'album	(Sal)		Three Pieces, Op. 49	(EV)
	Humoresque	(Sal)	Rowley, Alec	Andalusian Dance	(IF)
	5 Improptus	(EBM) (Sal)		Canzonetta	(CFP)
	Six Improvisations (Nos. 1-6)	(Sal)		Concerto in D for Piano and String Orchestra	(CFP)
	Six Improvisations (Nos. 7-12)	(Sal)		Elves and Fairies, Op. 38	(CFP)
	Intermede, D minor	(Sal)		Etudes in Tonality, Op. 44	(CFP)
				From my Sketch Book, Op. 39	(CFP)
				Homeward Bound Suite	(B&H)
				Hornpipe	(B&H)

	5 Lyric Pieces	(B&H)	Strang, Gerald	Eleven Fifteen	(NM)
	Melodic Studies, Op. 42	(CFP)		Mirrorism	(NM)
	Merriment	(JF)			
	5 Miniature Preludes and Fugues	(EBM)	Stravinsky, Igor	Album of Masterpieces	(EBM)
	2 Nocturnes	(B&H)		Capriccio for Piano and Orchestra	(B&H)
	Recreation, Op. 37	(CFP)		Concerto	(B&H)
	Rhythmic Studies, Op. 43	(CFP)		Concerto for 2 Solo Pianos	(AMP)
	2 Sonatas, Op. 40	(CFP)		Etude, Op. 7, No. 2	(K)
	Tunes from an Old Musical Box	(BB)		Etude, Op. 7, No. 3	(K)
Rozsa, Bela	Sonata	(NM)		Etude, F sharp minor, Op. 7, No. 4	(EBM)
				The Five Fingers (8 melodies on five notes)	(Merc)
Ruggles, Carl	Evocations (3)	(NM)		Napolitana	(EBM)
	Evocation, No. 4	(NM)		Pastorale	(EBM)
	Organum	(NM)		Serenade in A	(B&H)
				Sonata	(EBM)
Satie, Erik	Avant dernieres pensees	(Sal)	Sutermeister, Heinrich	Concerto	(AMP)
	Chapitres Tournes en Tous Sens	(AMP)		Mountain Summer (8 little pieces)	(AMP)
	Croquis et Agaceries d'un gros Bonhomme en bois	(AMP)		Sonatina in E flat	(AMP)
	Dances Gothiques	(Sal)	Swanson, Howard	The Cuckoo (Scherzo)	(L)
	Descriptions Automatiques	(AMP)		Sonata	(W)
	La Diva de l'Empire	(Sal)			
	Embryons deseches	(AMP)	Szymanowski, Karol	Etude, Op. 4, No. 3	(AMP)
	Enfantillages pittoresques	(AMP)		Mazurkas, Op. 50, Vol. I-II	(AMP)
	Le Fils des Etoiles	(Sal)			
	Fourth Nocturne	(AMP)	Tailleferre, Germaine	Concerto	(Merc)
	Gnossiennes No. 1-2-3	(Sal)		Pastorale in A flat	(Merc)
	Gymnopodies No. 1-2-3	(Sal)		Pastorale in C Major	(Merc)
	Heures Seulaires et Instantees	(AMP)		Romance	(AMP)
	Jack-in-the-Box	(AMP)		Sicilienne	(Merc)
	Je te veux (Valse)	(Sal)			
	Menus propos enfantine	(AMP)	Talma, Louise	Alleluia in Form of Toccata	(CF)
	Nocturnes, Nos. 1-2-3	(Sal)		Pastoral Prelude	(CF)
	Nocturnes, Nos. 4-5	(AMP)		Sonata No. 1	(CF)
	Les Patins dansent	(Sal)			
	Passacaille	(Sal)	Tansman, Alexander	Arabesques (6 Pieces for Piano)	(AMP)
	Peccadilles importunes	(AMP)		Ballad No. 1	(AMP)
	Pieces froides:			Ballad No. 2	(AMP)
	1. Air a faire fuir	(Sal)		Ballad No. 3	(AMP)
	2. Danse de travers	(Sal)		8 Cantilenas (Homage to Bach)	(L)
	Poudre d'or	(Sal)		Children at Play	(L)
	4 Preludes	(Sal)		4 Dances Miniatures	(Sal)
	Prelude de la porte heroique du ciel	(Sal)		10 Diversions for the Young Pianist	(AMP)
	Prelude en rapserie	(Sal)		20 Easy Pieces	
	Rag Time Parade	(Sal)		(on popular Polish melodies)	(Sal)
	Sarabande, Nos. 1-2-3	(Sal)		Etude Schero	(Sal)
	Sonneries de la Rose-Croix	(Sal)		3 Etudes Transcendantes	(Sal)
	Trois Valses du Precieux degoute	(Sal)		4 Impressions	(L)
	Veritables Preludes Flasques	(AMP)		5 Impressions	(AMP)
	Vieux Sequins et vieilles Cuirasses	(AMP)		Intermezz, Series I, Nos. 1-6	(AMP)
Sauguet, Henri	Concerto No. 1, in A minor	(AMP)		Intermezz, Series II, Nos. 7-12	(AMP)
	Pieces Poetiques (Book 1—Easy; Book II—Medium)	(AMP)		Intermezz, Series III, Nos. 13-18	(AMP)
	Pres du Bal (Suite)	(AMP)		Intermezz, Series IV, Nos. 19-24	(AMP)
	Romance in C	(Sal)		Je Joue pour Maman (12 pieces)	(AMP)
	Sonata in D Major	(Sal)		Mazurkas (Vols. I-II-III)	(AMP)
				Novelletes (8)	(AMP)
Schoenberg, Arnold	Concerto, Op. 42	(GS)		Petite Suite	(AMP)
	Klavierstueck, Op. 33a	(AMP)		Piano Miniatures (5 selections)	(L)
	Klavierstueck, Op. 33b	(NM)		4 Piano Moods	(L)
	6 Little Piano Pieces, Op. 19	(AMP)		4 Polish Dances	(AMP)
	3 Piano Pieces, Op. 11	(AMP)		Pour les Enfants (4 vols.)	(AMP)
	5 Piano Pieces, Op. 23	(AMP)		3 Preludes (Nos. 1, 2, 3)	(AMP)
	Suite, Op. 25	(AMP)		4 Preludes (Nos. 4, 5, 6, 7)	(AMP)
Schroeder, Hermann	Sonata in A minor	(AMP)		Trois Preludes en forme de Blues	(AMP)
				Sonata No. 4	(AMP)
Schuman, William	Concerto for Piano and Small Orchestra	(GS)		Sonatina No. 3	(AMP)
	Three Score Set	(GS)		Suite dans le style ancien	(AMP)
Sessions, Roger	From my Diary	(EBM)		Le Tour du Monde en Miniature	(AMP)
	March	(CF)	Tcherepnin, Nicholas	5 Arabesques	(Merc)
	4 Pieces for Children	(CF)		Autour des Montagnes Russes	(AMP)
	Scherzino	(CF)		Bagatelles, Op. 5 (10 pieces)	(Int)
	Second Piano Sonata	(EBM)		Canzona in C minor, Op. 28	(AMP)
Shapero, Harold	3 Sonatas	(GS)		Concerto No. 3, Op. 48	(AMP)
				5 Concert Studies, Op. 52	(AMP)
Shostakovich, Dmitri	Album of Masterpieces	(EBM)		Danse No. 1, F Major, Op. 2, No. 2	(AMP)
	Album of Selected Works (Contents: 12 Preludes, 3 Fantastic Dances, Polka)	(Int)		Danse in B flat minor	(EV)
	6 Children's Pieces	(L)		Entretiens, Op. 46	(EV)
	Concerto, Op. 35	(L)		Episodes (12 pieces)	(Merc)
	3 Fantastic Dances, Op. 1	(CF) (EBM)		7 Etudes, Op. 56	(AMP)
	A Happy Fairy Tale	(L)		6 Etudes	(Merc)
	The Mechanical Doll	(L)		10 Etudes	(Merc)
	Polka from "The Golden Age," Op. 22	(CF) (GS) (L) (EBM)		Etudes on the Pentatonic Scale: First Series (7 pieces)	
	24 Preludes, Op. 34	(Int) (L) (EBM)		Second Series (7 pieces)	
	Sonata No. 2, Op. 64	(L)		Bagatelles Chinoises (12 pieces)	(Merc)
Slonimsky, Nicholas	Modinha Russo-Brasileira	(Ax)		Expressions (10 pieces)	(L)
	Russian Nocturne	(Ax)		Feuilles libres	(EV)
	Russian Prelude	(Ax)		Histoire de la petite Therese de l'Enfant Jesus	(EV)
	Studies in Black and White	(NM)		9 Inventions, Op. 13	(AMP)
	Variation on a Kindergarten Tune	(Ax)		Message, Op. 39	(AMP)
	Yellowstone Park Suite	(Ax)		Nocturne No. 1, Op. 2, No. 1,	(AMP)
Smit, Leo	Five Pieces for Young People	(EBM)		Nocturne in E flat minor	(EV)
				2 Novelletes, Op. 19	(Merc)
Sowerby, Leo	Suite, "Florida"	(Ox)		Petite Suite	(EV)
	Suite, "From the Northland"	(B)		Pieces de Bonne Humeur	(B&H)
	Toccata	(Merc)		4 Pieces in C	(AMP)
Stevens, Halsey	Sonata No. 3	(AMC)		Pieces sans titres	(EV)
				Pour petits et grands (12 pieces of lesser difficulty)	(EV)
Still, William Grant	A Deserted Plantation	(Rob)		8 Preludes	(Merc)
	Fairy Knoll	(L)		4 Preludes nostalgiques	(Merc)
	Marionette	(Del)		4 Romances, Op. 31	(AMP)
	Phantom Chapel	(L)		Scherzo	(EV)
	Quit dat Fool'nish	(IF)		Showcase (Le Monde en Vitrine)	(B&H)
	Seven Traceries	(IF)		Sonata in A	(Merc)
	Summerland	(IF)		Sonatine Romantique	(EV)
	Three Visions	(IF)		Toccata No. 1, Op. 1, D minor	(AMP)
	Wailing Dawn	(IF)		Toccata No. 2, Op. 20, G minor	(AMP)
				Voeux	(EV)
			Thomson, Virgil	10 Etudes	(CF)
				Piano Portraits (40 in 5 vols.)	(EV)
				Portraits: Albums 1-2-3-4	(Merc)
				4 Sonatas	(Merc)

	Sonata No. 3	(EV)	Villa-Lobos, Hector	Alma Brasileira (Choros No. 5)	(EBM)
	Sonata No. 4	(Merc)		Alnilam	(CF)
	5 Two-Part Inventions	(EV)		A Prole do Bebe (Baby's Family Series I)	(EBM)
Tippett, Michael	Sonata	(AMP)		A Prole do Bebe (Baby's Family Series II)	(AMP)
Toch, Ernest	10 Beginners Etudes, Op. 59	(AMP)		The Devil's Whip (O Chicote de Diabinho)	(EBM)
	Burlesques, Op. 31	(AMP)		Five Brazilian Folk Tunes, Vol. 6	(Merc)
	Capricetti, Op. 3	(AMP)		Five Brazilian Folk Tunes, Vol. 7	(Merc)
	10 Concert Etudes, Op. 55, Vol. I-II	(AMP)		Francette te Pia (Easy Piano Pieces on Popular French and Brazilian Themes)	(AMP)
	Concerto, Op. 38	(AMP)		Mintika	(CF)
	10 Easy Etudes, Op. 58	(AMP)		Polichinelle (Punch)	(EBM)
	Echoes from a Small Town, Op. 49	(AMP)			
	Ideas (4 pieces), Op. 69	(L)	Walton, William	Duets for Children (10 pieces) Book I and II	(Ox)
	10 Intermediate Etudes, Op. 57, Vols. I-II	(AMP)		Sinfonia Concertante for Piano and Orchestra	(Ox)
	The Juggler, Op. 31, No. 3	(AMP)	Webern, Anton	Variations, Op. 27	(AMP)
	Profiles, Op. 68	(AMP)	Williams, Ralph V.	Canon and Two-Part Invention	(Ox)
	10 Recital Etudes, Op. 56, Vol. I-II	(AMP)		Fantasia on "Greensleeves"	(Ox)
	Symphony for Piano and Orchestra, Op. 61 (Piano Concerto No. 2)	(AMP)		Hymn Tune Prelude No. 1	(Ox)
	Three Piano Pieces, Op. 32	(AMP)		Hymn Tune Prelude on "Song 13"	(Ox)
				The Lake in the Mountains	(Ox)
Tremblay, George	2 Piano Sonatas	(NM)		Two Two-Part Inventions	(Ox)
				Valse Lente and Nocturne	(Ox)
Turina, Joaquin	Album of Masterpieces	(EBM)			
	At the Shoemaker's	(AMP)			
	Bailete, Op. 79 (Complete)	(Sal)	Wolpe, Stefan	Chaconne	(Ar)
	Circus	(AMP)		Passacaglia	(NM)
	Coins de Seville, First Suite (complete)	(AMP)		The Zemach Suite	(Har)
	Contes d'Espagne, Series I (complete)	(Sal)			
	Contes d'Espagne, Series II (complete)	(Sal)	Misc. Collections	A l'Exposition (Album of 8 pieces by Auric, Delannoy, Ibert, Milhaud, Poulenc, Sauguet, and Tailleferre)	
	Dances Gitanes, Op. 55 (complete)	(Sal)		Con Tempo Album of Modern Music (edited by Erno Balogh)	(EBM)
	Dances Gitanes, Op. 84 (complete)	(Sal)		Dance Rhythms in the New Style (10 modern pieces by various composers)	(AMP)
	Femmes d'Espagne, Op. 17 (complete)	(Sal)		Latin-American Art Music (12 contemporary composers)	(GS)
	Femmes d'Espagne, Op. 73 (complete)	(Sal)		Let's Sight Read at the Piano (Contemporary Russian Composers)	(EV)
	Femmes de Seville, Op. 89 (complete)	(Sal)		Masters of Today	(AMP)
	Jardins d'Andalousie, Op. 31	(Sal)		Meer Modern Music (Book I and II)	(Merc)
	Jardins d'Enfants, Op. 63	(EBM)		Modern Piano Pieces	(AMP)
	Le Jeudi Saint a Minuit	(Sal)		The New Piano Book (Vols. I, II, III)	(AMP)
	Mallorca, Op. 44	(Sal)		Parc d'Attractions Expo - 1937	(AMP)
	Miniatures	(AMP)		Piano Music of Brazil	(NM)
	Ninerias, First Series, Op. 21	(Sal)		51 Piano Pieces from the Modern Repertoire	(GS)
	Ninerias, Second Series, Op. 55	(Sal)			
	Postcards	(AMP)			
	La Procession de Rocio	(Sal)			
	Le Quartier de Santa Cruz	(S-I)			
	Sevilla Suite (complete)	(AMP)			
	Silhouettes, Op. 70	(Sal)			
	Sonata Romantique, sur un theme Espagnole	(AMP)			
	Souvenirs de l'Ancienne Espagne, Op. 49	(Sal)			
	Trois Danses Andalouses, Op. 8	(Sal)			
	Verbenas Madrilena, Op. 42	(Sal)			

DUES are payable NOW for all MTNA members. Members in affiliated states (Alabama, Arizona, Arkansas, Colorado, Delaware, Florida, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Michigan, Minnesota, Missouri, Montana, Nebraska, New Mexico, Ohio, Oklahoma, Oregon, Pennsylvania, Texas, Washington and Wisconsin) are urged to remit State and MTNA dues immediately through their State Association. Members in non-affiliated states should send dues of \$3.00 to MTNA National Office, 32 Browning Street, Baldwin, N. Y.

Make your plans to attend one of the MTNA Divisional Conventions this year. Preliminary announcements may be found on the third and fourth covers of this issue. The January-February issue of AMERICAN MUSIC TEACHER will contain complete programs of all three conventions. Each divisional program will present sessions in all areas of music teaching, outstanding artists, and General Sessions of interest to every teacher. Every music teacher should take advantage of this opportunity to meet with colleagues, to discuss mutual problems, to learn about the newest publications, and to renew professional attitudes.

STUDENT NEWS

The Old and New Versions of "The Play of Robin and Marion"

by Jeanne Aldridge
University of Kansas

The thirteenth century found the great troubadour and trouvère movement of France at its peak in the works of Adam de la Halle. The culmination of this creative period is found in his dramatic pastorelle, "Le Jeu de Robin et Marion," which is a combination of spoken dialogue and simple melodies sung by the actors.

Darius Milhaud, widely known French-American composer, was commissioned by the Juilliard School of Music to make a new version of the musical play. This work was finished in 1948, while Milhaud was teaching at Mills College in California. The new version is not an attempt toward accurate historical representation, but is rather a "modern assimilation of the archaic," to quote from Cohen and Maren's Stage Guide for the play. Milhaud's work is based closely on the original manuscripts which contain both the dialogue and the notation of the melodies.

A general knowledge of the original play adds greatly to the understanding and enjoyment of the new version which, although definitely modern, retains many of the medieval qualities of the thirteenth century play. It is my opinion that the folk music of a country remains relatively unchanged even through the passing of several centuries. So it has been with the folk melodies of "Robin and Marion." Milhaud has combined the folk songs of the Middle Ages with his modern idiom of expression, and has produced a short musical play of great simplicity and charm.

It was the custom of the time for the trouvères to be employed

by noblemen of the court, and so, while Adam de la Halle was in the service of Robert II, the Count d'Artois, he accompanied his employer to Naples. There he wrote some of his most important works for the entertainment of the French Court of Charles d'Anjou. Among these works was "Le Jeu de Robin et Marion," which was presented around 1285.

The musical play is valuable for the insight which it gives us into medieval secular music. According to Tiersot's *Histoire de la Chanson Populaire*, "It is understood that Adam de la Halle did no more than interpolate French folk songs into his own play and bind them into a set of scenes. Considered from this point of view the play is even more valuable than if it had been the work of a single composer, for we find in it the best made and the most complete collection of folk songs which the Middle Ages has bequeathed to us."

The new version was given its first New York performance on March 30, 1952. The original melodies are supported by accompaniments that are definitely modern, a combination that gives the music a charming appeal. A good deal of humor has been injected into the play by giving the knight's horse a comical personality of its

own. The horse should be played by two good mimes.

The stage setting for the Juilliard Opera Theater version was designed by Frederick Kiesler. It consisted of a set of ten portable screens. "These, when placed together," according to Cohen and Maren, "made a picturesque abstraction of medieval town and country." As in the original play, there was no front curtain used, and the screens were shifted on the open stage by seven jugglers in costume.

The modern accompaniments in this work all bear the stamp of the Milhaud individuality. He relies solely on the use of devices and repeated harmonic progressions rather than in writing in two or more keys at the same time. This is especially interesting inasmuch as the melodies remain modal most of the time. He manages to retain the definite folk-song character of continual flowing melodic line through his use of uneven rhythmic patterns.

The instrumental assignment is given to an orchestra of five. The score calls for flute, clarinet, Eb alto saxophone, violin and cello. The instrumentalists are in modern evening clothes, and provide the only true modern element in the play. These musicians partake in the action on the stage while they play the last number. They are also allowed to participate in the humor of the play by feeding the horse hay and sugar at convenient points in the action and by supplying a few instrumental horse-laughs when Robin seeks revenge on the knight.

There are twenty-three musical numbers contained in the new version of "Robin and Marion"; the motet, overture, six dances, and sixteen songs. The accompani-

(Continued on page 17)

Chapter News

Velma T. Honig, Registrar of St. Louis Institute of Music writes that members of the MTNA Student Chapter there "are members of our third and fourth year piano teaching methods courses. We have made MTNA membership a requirement for the course. We feel these future piano teachers should have this contact with a professional organization. Mrs. Violet Mills is the new teacher in charge of the pedagogy classes. She is most interested in helping these students to become 'profession minded.' We feel that this is a very important part of their training."

FROM THE STATE ORGANIZATIONS

CONVENTION CALENDAR

STATE

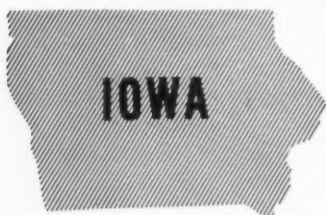
Kansas February 8-9, 1954, Washburn University, Topeka
 Texas March 3-6, 1954, Hotel Gunter, San Antonio
 Louisiana March, 1954, New Orleans
 Alabama March, 1954—One Day Materials Clinic
 Delaware May 11-12, 1954, Du Pont Hotel, Wilmington
 Oklahoma June 6-7, 1954, A & M College, Stillwater
 Minnesota June 13-14, 1954, University of Minnesota, Minneapolis
 Montana July, 1954, Montana State University, Missoula
 Washington August, 1954, College of Puget Sound, Tacoma
 Wisconsin October, 1954, University of Wisconsin, Madison
 Iowa Fall, 1954, Simpson College, Indianola
 Missouri November, 1954, Springfield

DIVISIONAL

East Central February 15-18, 1954, Hotel Statler, Detroit, Michigan
 West Central February 24-26, 1954, Hotel Fontenelle, Omaha, Nebraska
 Southwestern March 3-6, 1954, Hotel Gunter, San Antonio, Texas

NATIONAL

February 13-16, 1955, Hotel Jefferson, St. Louis, Missouri



by Olive Barker

One year of affiliation with MTNA has definitely brought much added interest, vision, information, and stimulation to Iowa MTA.

A very successful convention was held at Cornell College, Mt. Vernon, October 25-26, under the leadership of Paul Beckheim, President. Cooperating organizations included ASTA and NATS. In charge of the program was Thomas Turner of Iowa City; assisting him were Mrs. Louis Sila of Cedar Rapids and Alice Hackett of Fort Dodge.

At the business meeting held during the convention, it was evident that the members of IMTA want further study of the Certification Plan. It was voted, "That the new President be instructed

to appoint a committee composed of four members, including one piano teacher, one voice teacher, one instrumental teacher, and one person who is informed on certification practice in other states, two of whom are private teachers in Iowa not connected with a college, and two of whom are college teachers. The committee shall be instructed to prepare and present a proposed plan for certification of private teachers of Iowa, includ-



Shown above are three officers of the Iowa MTA: Standing left to right are Sven Lekberg, vice-president and president-elect; Olive Barker, secretary-treasurer; and Dr. Paul Beckheim, president. Soulima Stravinsky is at the piano. Members of the association were guests of Cornell College at Mr. Stravinsky's concert during the two-day conference at Cornell. Sven Lekberg is Head of the music department at Simpson College, Indianola, Miss Barker is on the staff of Iowa State Teachers College, and Dr. Beckheim is Director of the Cornell Conservatory of Music.

ing detailed plans for examination of teachers and for certification standards, to the Association for consideration at its 1954 Convention."

The two-day convention program included a recital by Soulima Stravinsky, pianist; an all-Iowa Orchestra concert with Richard Morse conducting, and with Ruth Ray, violinist, as soloist; a vesper organ recital by Wilbur Sheridan, a newcomer to Iowa at Cornell; and an Iowa Composers Concert. Under the chairmanship of Doy Baker, the Theory session presented Soulima Stravinsky who spoke on "The Use of Theoretical Awareness in Private Teaching." The voice teachers were given a lecture-demonstration by Kenneth N. Westerman of the University of Michigan on two subjects: "Exercises for Developing Voices Based on the Findings of Research" and "English Phonetics for Voice Development." Henry Harris of Iowa State Teachers College served as critic for the Piano Contest Performance discussion, and offered comments on the playing of six students and the compositions they played. Also heard on the piano session were: Alice Hackett, speaking on "Practical Pointers on Memorizing," and John Simms, who spoke on "Ornaments — Interpretation and Performance." There was also a Visual Aids program featuring Delinda Roggensack and John Haverkamp.

New officers are: Sven Lekberg, President; Elwin Liemohn, Vice-President; and Olive L. Barker, Secretary-Treasurer.



by Amber Haley Powell

At the final session of the Missouri MTA convention held at the Hotel Phillips in Kansas City, October 25-27, Hardin Van Deursen of the University of Kansas City was elected President. Other officers include Mabelle Holding Echols of St. Louis as Vice-President, and Mrs. Theresa Sale of St. Louis as Secretary-Treasurer.

Widely separated sections of the state responded to the call to come together in convention, St. Louis being represented with the largest out-state attendance. A few familiar faces were absent, but many new ones were present, and it is felt that many new memberships are in prospect.

Outstanding features of the program, in order, were: the presentation of the Quartetto Italiano at the K.C.U. Playhouse; Edna Scotten Billings, organist, in recital; Sacred Music Concert by the Motet Choir; attendance at the first rehearsal of the season of the Kansas City Philharmonic Orchestra; Hammond Organ Seminar by Porter Heaps of Chicago; Lecture-Demonstration and Master Class in Piano by Dr. Wiktor Labunski of Kansas City. Members of the class were students selected by the MMTA Applied Music Board through their examinations for credit last spring. This has been a feature of MMTA conventions for the past several years, and is a stimulating and rewarding experience for the students. Other outstanding features included an address by Walter Fritschy, veteran concert manager and impresario;

Purcell's "Dido and Aeneas," presented by the Opera Workshop Class of K.C. Conservatory of Music directed by Stanley Deacon; and the performance of works by Missouri composers Charles Garland, John Kessler, N. de Rubertis, and Leon Karel.



Pictured at left is Hardin A. Van Deursen, newly elected President of Missouri MTA.

At the annual business meeting, a new constitution was adopted, together with revised By-Laws. Evidence of renewed interest in the northern and southern sections of the state was gratifying to the officers who planned and directed the convention. The K. C. MTA, an affiliate of MMTA, rendered valuable assistance to the local chairman, Hardin Van Deursen, and his co-workers Robert D. W. Adams and Fred Dufflemeyer, in conducting a successful and swiftly moving convention.



by Helen La Velle

A valuable, four-page, legal size, mimeographed letter has just been distributed to members of Montana State MTA, including: Seattle divisional news, announcements of a special psychology course for the private music teacher that may be taken by correspondence and which is required for certification, the Spring High School Music Festival, and other matters of importance to all members of MSMTA. In addition to this general information, there are

two fine reviews of events connected with the Montana Music Week Institute held last summer in Missoula. Leona Marvin reviews the recitals, and Bernice Ramskill reviews the lectures of William S. Newman. This is a splendid opportunity for those who were unable to attend the Institute to derive much good from the meetings they missed.

Montana has launched a campaign for more members. Our new membership chairman is Mrs. Alveda Joffe, Box 96, Yellowstone National Park, Wyoming. A plea has been sent out to our members for each one to contact personally anyone in his locality whom he thinks would be interested in being associated with our State and National organizations. Very often people need a personal invitation to make them feel wanted. Many of them need our help, and would certainly benefit from the contact they would have with others in their own profession. Please help your membership chairman by sending names and addresses of prospective members to her.



by Clara Loudenslager

Another season of teaching has come to an end, and for those of us who attended the State Convention at Columbus, it was a glorious climax to the year's work.

The program set up for us by Mr. Fenstermacher, the chairman, and his able committee, left nothing to be desired. The entire meeting was inspiring, educational, and thoroughly satisfying.

Ralph McCombs, Field Representative of Ohio Sesquicentennial Committee, gave a most interest-

ing resume of Ohio musical culture in the early history of our state. It was quite a revelation to us to realize the high standard of the music to be heard in the large cities when Ohio was young.

Benjamin Grasso, of G. Schirmer, gave us an interesting and informative talk on the detail involved in the publication of new music.

May Etts of New York, an associate of Guy Maier, had much to give. In spite of outside noise and inside heat the teachers got many new and up to date teaching ideas. She gave teaching suggestions for technical problems. In her session the practical side of teaching was stressed.

Our Editor, Margaret Turner, speaking on "Getting Down to Facts" at the Voice Forum made us all conscious of our posture. She gave us a picture of our finest self and encouraged us to work toward it for better health as well as appearance.

Estelle Ruth, our new Vice-President, offered ideas for the future growth of Ohio Music Teachers Association which, if followed, would see Ohio Music Teachers leading the States in quality.

The talks concluded with a question and answer discussion on just what preparation is needed for a student to be ready to enter college for a major in music. This was led by Loy Kohler of Capitol University.

The special formal programs given by Dan and Clarice Parmelee of Wooster Conservatory, Violin and Piano, and the String Orchestra of the Women's Music Club of Columbus directed by Vera Watson Downing were inspiring.

And of course we had fellowship and good food at luncheons and banquet.

We enjoyed our Convention, and if you were not there, we are sorry you had to miss it. Our thanks to Mr. Fenstermacher, his Committee, the guest speakers and musicians, and all who made it possible.

* * *

From the Cuyahoga Section of Ohio MTA comes a most attractive four-page announcement of plans for the 1953-54 season. During the months of October through March, monthly meetings are planned with a guest speaker and artist for each meeting. In addition to these regular meetings, Cuyahoga County Section is offering, through the facilities of Cleveland College, a course by Dr. Mary Austin, nationally known educator and member of the faculty of Western Reserve University. The subject is "Principles of Learning Applied to Music Teaching," and is being presented in four meetings through October and November. Ample time for discussion is being allowed, and all teachers attending the course are asked to bring their ideas and comments to class.

OKLAHOMA

The Pa-No-Lo Chapter of OMTA will be hosts to the state convention on June 6-7, 1954, at Oklahoma A & M College, Stillwater. A dinner meeting held on the college campus October 4, 1953, for the purpose of appointing committees and convention planning was the first meeting of the season for the chapter.



Oklahoma Pa-No-Lo Chapter members seen at dinner meeting. Seated left to right: Thamazin Hutchins, Vice-President of Northeastern District; Max A. Mitchell, local chairman of OMTA convention June 6-7, 1954, and Head of Music Department at A&M College, Stillwater; Hazel D. Monfort, President of OMTA and Southwestern Division, MTNA, Alva; Mrs. Robert Foster, Treasurer, Pa-No-Lo Chapter, Stillwater. Standing left to right: Mrs. E. E. Sowers, Drumright; Joe Ann Godown, Alva; Julia B. Hunt, OMTA Treasurer, Kaw City; Jessie Aird Wilmarth, Cushing; Doris Rodolph, Perry; Mrs. Lore Johnson, Stillwater.

The new Ardmore Area OMTA Chapter held their first meeting on September 27 at the Dornick Hills Country Club. State officers attending the meeting were Hazel D. Monfort, President OMTA and Southwestern Division, MTNA, and Wendell Ralston, Vice-President in charge of membership, OMTA and MTNA, of Central State College, Edmond. The program for the afternoon was an address given by Mrs. Monfort on the subject, "OMTA-MTNA."



Ardmore OMTA Chapter: Front row left to right: Robert L. Chenoweth, President of Ardmore Chapter; J. Raymon Gabbard, Vice-President of Chapter, both of Ardmore. Second row left to right: Mrs. W. A. Lemon, Secretary-Treasurer, Durant; Myrtle Merrill, East Central State College, Durant; Hazel D. Monfort, President OMTA and Southwestern Division MTNA; Wendell Ralston, Vice-President OMTA Central State College, Edmond.

EDITORIAL

(Continued from Second Cover)

than they realize, but they do it in an indirect way by example rather than by precept. They do their work quietly. At times they wonder if they have made the correct choice in their life work. They see others who have more material possessions than teachers do, but the "little" people realize, when they stop to think about it, that those with the material possessions many times lack the self-sufficiency that is possessed by those who have a love for and knowledge of the arts.

Unknown to them, these "little" people are praised, loved, and respected by almost all who come in contact with them. Articles praising teachers have been submitted to this magazine for publication. Unfortunately, the editorial policy of *American Music Teacher* does not include the publishing of articles praising an individual, so such articles must be rejected with deep and earn-

AMERICAN MUSIC TEACHER

est regret. However, such articles can and do appear in other periodicals, and it is hoped that they are published while the teachers concerned are able to read them, and thus learn in what high esteem they are held.

One of the most moving editorials ever written appeared in a small-town daily newspaper immediately after the untimely death of one of the local private music teachers as a tribute to the memory of that teacher. The article told of the love and esteem held by the local people, the bankers, the businessmen, the newspaper people, and all who had come into contact with that teacher, for that teacher as a musician and as a man. The editorial demonstrated that many people in that community knew that a "Big" person had just left them, even though that teacher was almost completely unknown outside his community. With his passing went a spirit of greatness.

The same editorial could have been written for hundreds of thousands of other music teachers.

So, it is with this thought in mind, that many "little" music teachers are in reality "Big" people, that this editorial is intended as a tribute to all teachers.

Hold your heads high. Realize that you are members of a profession that is really a "calling." Know that you are a "Big" person, and that, like Beethoven, you wear no man's collar.

STUDENT NEWS

(Continued from page 13)

ments which Milhaud has added to all these songs do not conform to any general overall pattern, but each is consistent within itself. There is a continuous use of a particular interval, the major ninth. In some instances the melodies are modal, and the accompaniments are in a key closely connected with the mode.

In the original manuscript there is no indication of part singing,

and it is believed there was no ensemble singing in the play. Milhaud has arranged two of the songs as duets in which the two voices sing simultaneously. Two other songs are also for two voices, but the voices alternate parts instead of singing together. One of the duets is sung by Gautier and Baudon, the two cousins. Milhaud has arranged the melody in canon style. Baudon starts the song and after one measure, Gautier begins the same melody an octave higher. Whether or not it was intentional, Milhaud has given us material for development of Gautier's character, for he could easily be the slower and less intelligent of the two cousins, thus making Milhaud's arrangement serve not only as an example of the early canonic device but also giving it purpose in the dramatic vein.

One of the loveliest of all the melodies, called "Bergonette," maintains a waltz rhythm throughout. Milhaud supplies this melody with a traditional waltz accompaniment, and the melody is sung alternately by Robin and Marion.

Three interlude-dances are used as incidental music for exits, entrances, and scene changers. Two more dances serve as background for spoken dialogue, thus creating what is known as "melodrama." The music for these dances is not found in the original manuscripts. In Adam de la Halle's play, two of the dances are called for in the dialogue, and Milhaud has interpolated the other dance movements on his own. The last number of the play is another French dance form, the Farandole, which Milhaud has the entire company sing and dance to a rapid six-eight meter. This melody is repeated five times and each repetition is accompanied by a different harmony. The little play ends with everyone exclaiming "Hé!" on an F Major chord.

After receiving Milhaud's modernization, the play of Adam de la

Halle emerges qualified to meet our present-day demands. Thus, "Robin and Marion" having already given pleasure to many, may well furnish entertainment which the modern music lover will find most refreshing.

MAY ETTS

Associate of Guy Maier
Private Piano — and
Lecture Demonstration Courses in
**Fresh Perspectives for
Piano Teachers**
709 Steinway Building
Fresh Perspectives for Piano Teachers

Guild News

Irl Allison speaks at Arkansas M T A convention Nov. 6.

Dr. and Mrs. Allison guests of honor at Hardin-Simmons University Dec. 5, celebrating founding of the Guild.

Hans Barth plays quarter-tone piano at Florida MTA convention.

Clarence Adler is giving a course in Philadelphia.

Luisa Stojowski just gave a London recital.

Monte Hill Davis and Jack Guerry (pupils of Silvio Scionti) won piano competitions in Italy and Switzerland.

Stanley Sprenger was chairman of Pennsylvania MTA convention in Philadelphia.

Maurine Stewart is playing recitals in twenty-one cities in the West.

New Guild Syllabus just out.

Jan. 10 last date for sending Recordings to participate in \$20,000 Festival Awards.

Jan. 1—begin to enroll pupils for regular non-competitive spring auditions.

National Guild of Piano Teachers

Box 1113 Austin, Texas

NEWLIN

(Continued from page 3)

his soloist, but it also helps to stress the new "super-tonal" structure.

A similar type of final cadence is found in the *Ode to Napoleon*. Here, too, the way has already been paved for it by the free use of octave doublings and by the choice of a row which invites the use of parallel sixths and thirds and of many triad forms. The cadence may be analyzed as I-I-V-I, but even the less analytic listener will not be able to overlook the effect of tonality, used here symbolically to symbolize the triumph of democracy in George Washington.

Tonal implications of this type

are not found in all the late works of Schoenberg, but there are enough of them to point the way towards a definite reintegration of tonality into the twelve-tone method. It is not meant to imply here that the following of these particular leads constitutes the only task worthy of the younger generation of progressive composers, but if the realization that this integration is not only possible but has already occurred helps us to get away from the silly sectarianism of "twelve-tone" versus "tonal" composers and to find more valid means of discriminating the good from the less-good amidst the huge creative production of our times, it will have served an important part of its purpose.

Ex. 4 Final Cadence Schoenberg's *Ode to Napoleon*

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VENNARD

(Continued from page 7)

that if they sing under some handicap, like an illness, they must never tell it, either before or after the performance. Their friends will know it anyhow, and make

allowances. Their enemies will not believe it, and will say, "He always sings that badly." The majority will never notice the difference, so there is no need putting ideas into their heads.

Instead of making excuses, a higher type of student may avoid coming to grips with his difficul-

ties by theorizing all through his lesson. He wants to understand voice production intellectually before he commits himself to actual practice. He hopes to hide his vocal defects until he discovers a secret key. He resists vocalizing by asking questions, or worse still, spinning theories and quoting authorities.

This is the kind of student who is likely to keep sampling teachers, and the only way to hold him is to make practical progress. Insist upon extensional orientation, answer questions by working them out in laboratory application. If you become involved in philosophical discussions, you will keep him interested until he thinks he knows all your beliefs, but then he will leave you to find out the ideas of someone else. Give enough specific answers to let him know that you know your business, and then get down to work. When he quotes another tutor in contradiction to your methods, the best answer is, "I know that Mr. So-and-So is an excellent teacher and I am sure that we both have the same objectives, though we may express ourselves differently." Avoid the pitfall of getting into a long-distance debate, through the medium of a pupil who perhaps does not know what either of you is talking about. Do not be too flattered when a pupil leaves a rival instructor to come to you. If he were doing well, he would not be likely to want to change teachers, and it is only egotism to think he will be more of a credit to you.

There are other defense mechanisms, but the tactics of the voice trainer with all of them should be as follows: First, gain the confidence of the student by genuine friendliness; show interest in him as a person, aside from all musical considerations. Second, sidestep his defenses and get to actual teaching, using as much face-saving tact as possible, but if necessary use blunt insistence. Finally, as you gradually enable him to see real improvement vocally, the in-

feriority complex will dissolve.

We next consider resistance to teaching for the opposite reason, overconfidence. Some students have won too many contests. They want to start at the top, with operatic arias and display pieces in which the accompanist makes up for vocal insufficiency with pianistic virtuosity. These students want coaching before voice building, they are the prey of the unscrupulous who want to show off young talent at the expense of preparation for a secure future.

The weakness here is the inability to work toward long range goals. Give them short range goals. It is a little like leading a skittish animal to the barn by dropping small morsels along the way. Explain that the singer needs simple pieces in a program to contrast with the pyrotechnics. Then as he is working on a simple piece, show him how he needs to improve his legato, his diction, and so forth. Inspire respect by pointing out mistakes, by checking poor production. Use recordings to prove that your ear is accurate. Show the student how developing musicianship will make him independent of accompanists. Let him hear your advanced students, so that he will see his need to progress. It is easy to give way to talented beginners in this matter, for coaching is much more fun for both of you than unglamorous vocalizing, but you must resist the temptation.

Another problem is low ambition, lack of interest in the best singing. The highest aspiration is to gain applause with the latest hit tune. If it is commercial-mindedness, it should be faced realistically. It may well be that your student is making his living by singing this sort of thing. If so, you must descend from your ivory tower and be practical, but never allow the cash register to become the final measure of quality. Do not accord such deference to "microphone technic" that you cultivate breathy, anemic production. That idea is as old as the crystal

wireless receiver, and the day has passed when a poor voice sounds better than a good one over the air. The fundamentals of voice building are the same for all singers.

Remember that some of the best "commercial" musicians enjoy the spare time luxury of making classical music. Many have an ambition to graduate to more serious things. If your student has no appreciation for the best, introduce him. It is like learning to eat olives. Persuade him to learn one or

two good classics, and he will acquire the appetite. Start with some that are more easy to appreciate. Let him see that you really like the better music, that it is not merely an affectation.

These are the most common personality obstacles to vocal progress I have encountered. Perhaps I should mention one more. There is a kind of paralysis resulting from indecision. Here it is not so much inability to work toward long range goals as difficulty in choosing one. A student

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can almost have too much talent, so that he cannot make up his mind what to do with it.

Here again, short range goals are the immediate answer. Arrange appearances. Present your students in recital. Most teachers have calls for semi-professional singers, in churches, clubs, and the like. Always supply such requests. It gives your students an incentive for preparation, actual experience, and, most important of all—the feeling that they are arriving.

However, the ultimate answer is decision upon a long range goal or at least narrowing the field. Toward what should a talented singer strive? Opera, oratorio, concert, church music, radio, musical comedy, night clubs, public school music, individual teaching—each is a career in itself. True, many singers combine two or three of these, but first they succeed in one. Each has its own repertoire, its own standards, traditions, professional contacts. Of course, first the tyro must learn to sing, but after a few years he must begin to specialize. He must adopt a major interest and sacrifice other ambitions wherever they conflict. It must be his own decision, but the teacher can help. At least, he should insist that the resolution be made. It may mean recommending another teacher, a coach perhaps, who can provide exhaustive knowledge of the particular repertoire, and can arrange necessary contacts. It may mean urging a move to another city where opportunities are better. I shall always be grateful to my own teacher, Theodore Harrison, who, although there was much more he could have taught me, pushed me out of the nest instead.

NOEHREN

(Continued from page 1)

musician who wishes to appear respected in the eyes of his colleagues.

Let us ask ourselves, "What is good church music?" I should say that any music which is composed,

sung, or played with the sincerity of an intellectually honest and devout person, whether he be gifted or not, sophisticated or naive musically, is likely to be fitting in worship. The poor souls who sing a hymn at the city mission or the Salvation Army are probably making a far greater contribution of musical expression to their worship than a costly presentation made in the most fashionable church, where the choir and organist are apt to regard their musical prestige of greater importance than the true act of worship.

Some years ago Archibald Davison wrote a book entitled *Protestant Church Music in America* in which he lamented the unfortunate condition of church music throughout this country. The irony of his appraisal is that he deplored the lack of good musical taste in this bad state of affairs. He would perhaps see the cure by replacing Barnby with Palestrina, or Stainer with Bach, even when none of these composers could be said to have any serious relation with the lives of contemporary men and women in or out of the church.

The problem of church music is not involved simply in the difference between good and bad musical taste. Quite to the contrary, church music must reflect, directly or indirectly, the serious efforts of religious men. Do not misunderstand; of course Bach and Palestrina wrote great church music which, in a sense, has a timeless quality quite appropriate on occasion as contemporary church music. The pitfall lies in its being used for arbitrary reasons by indifferent or thoughtless musicians.

It is quite conceivable that if all the bad music were to be replaced in the twinkling of an eye by good music based only on a standard of taste, the whole profession of church music could shortly become as dead as a country cemetery. The church service should not resemble any of the characteristics of a concert, or exhibit the technical skill of the

choir or organist, nor should it aim to entertain passive listeners.

The essence of real art is based on simplicity. What could be simpler, or a more convincing musical expression in worship than the hymn? The hymn is obviously the most important element in church music, and yet how many musicians, professional or otherwise, honestly give it thoughtful consideration? For the organist, the whole art of organ playing is summed up in the playing of a hymn; good phrasing, balanced rhythm, care for the appropriate sound or color, and the more obvious necessity for playing the right notes and various voices properly. To be able to play a hymn convincingly, and handle it with the singing of the congregation requires far more than the superficial attention it usually receives. Only the musician with true artistic intentions will be likely to do it justice. I should be so bold as to say that the congregation which does not sing its hymns well probably has music in its worship which is either pretentious or ineffectual.

Small Churches

It is taken as a matter of course that the music in smaller churches is at best a compromise, because it can not aspire to the musical glories of a large city church. Since the large church has a choir, the small church must also have a choir, even when it is obvious that it does not have the means or the singers to have a good choir. It has become the fashion, more so than ever in late years, for the church to take its members out of the congregation, robe them and give them the pretense of being a choir. Why not leave these people in the congregation, and encourage the music of their worship to become completely corporate? If the extraneous and meaningless organ playing of voluntaries and interludes could be discouraged, and the art of playing hymns cultivated, we might

see the beginnings of a healthy revival of church music in America.

It is hard to understand, even in certain large churches with sizable music budgets, how so much consideration can be expended on large choirs and beautiful robes, when, in many cases, the organist cannot even play the simplest of hymns properly. How much more fitting and more beautiful would be many services with the absence of pretentious or mediocre choral singing, and instead a strong congregation singing its hymns.

You may perhaps wonder why I have not taken this opportunity to emphasize the importance of musicianship and a better standard of taste in modern church music. Most of us agree that both musicianship and good taste are indispensable to a high standard of church music. These requisites have been championed by many reformers, and yet the condition of church music in America remains as problematic as ever. Skills, techniques, and knowledge are as important as ever, but unless they are used only as a means to an end, it is questionable whether their usefulness will have any real value.

Church music, if it is to be vital, must grow out of the lives of devout men. It can not be applied to religion successfully. An historic perspective will serve to remind us that an art which is seriously related to life will generate its own enthusiasm and vitality, and with such will inevitably find or develop the skills to realize its inherent nobility. I believe that church art will become strong and vigorous when we have begun to impose upon it devout and religious effort. Religion and art can not be categorized; they must grow out of our daily living.

As teachers we have the responsibility of setting such an example of religious and artistic effort that our students will be inspired and led to an understanding of the real value of musical art; an art

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which will ennoble their lives and those who come within their sphere of influence. This is of such great importance, I believe, that all the attention we focus on technical matters, or the discipline and psychology of teaching, will in the end come to naught unless we do so.

WALLINGFORD

(Continued from page 5)

in their individual work.

2. Establish a custom of frequent practice piano recitals. Do not wait for a couple of big spring programs, but have the students meet informally once a month to play and to listen to each other. Having to make a preparation for a performance at the specified time often prods both interest and work. Promote solo recitals for the more ambitious ones, even though they are young, and may have only short groups and simple pieces.

3. Persuade students to participate in school contests, Federation auditions, any musical events of the like that are available. This immediately arouses the ever-constant conflict over the pros and cons of competitions. Taken in the right spirit, and it is up to us to bring about that spirit, they have

more than the added incentive of achieving a goal. They teach the student how to be a good loser, and, more essential, how to be a good winner.

4. We can contact school music supervisors, and volunteer students for accompanying work. Most supervisors need and are grateful for more accompanists. Offer to use a part of the lesson time to help work out any difficulties in the accompaniments. Even if a part of the regular lesson has to be neglected, there will be no loss, for a sense of the importance of his music as a contributing factor will be gained by the student.

Along this line I feel that we should constantly keep before our students the thought that music should be used as a means of service to the school and community in as many capacities as possible. We must stress more and more what the average musician can do with his music, and not always be worrying because we do not have a few potential concert performers in our class.

A community high school in southeastern Kansas has experimented with a system which would certainly be a wonderful thing, if adopted throughout the public schools: accredited teach-

ers, recognized by the school, give private lessons at the school during school hours. The student receives a unit of credit and a grade for his work. There is also a specified time for practice allowed during the day. Thus, time and the added incentive of credit and a grade give impetus to productive work. If art students can have time during school, why not music students?

This is something which may have to remain as a dream for the present, but if, as private teachers, we could organize ourselves into an effective working unit, perhaps we might be able to realize an accomplishment of this in the not too far future.

Though teaching is my life's work, and I would not change for any other profession if I could, I firmly believe that music is a means to an end; that our first and last concern should be with the student as a person, helping him to become a better adjusted individual, and a more valuable citizen because of his music. Perhaps, as a future citizen, he will influence some of the existing attitudes today, and thereby be instrumental in reducing our problems.

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FREDRICH

(Continued from page 8)

a letter received from a well-known lecturer in applied music education who writes: "Really, the trouble as far as you and I are concerned is that so many people, and teachers, think we are 'speaking above their heads.' What you write in your articles is absolutely clear and logical, but how are you going to make them understand that it is so? And I . . . I often have to repeat the same thing three times during a meeting—and when it is over, one teacher (or more teachers), comes and asks me a question dealing exactly with what I thought I had clarified so well. What answer do you have to that, if any? May I also say, when I repeat the same explanation five times, there will always be one teacher who will criticize me for 'repeating myself.' And still, the others come and ask the same question all over again. Well, you and I must have much patience, and kindness, and good will."

My reply was to quote from Donald Francis Tovey, the famous music essayist, who seems to have had the same trouble fifty years ago: "Ruskin has somewhere pointed out that accurate writers are much more often misunderstood than those whose inaccuracy coincides with the inaccuracy of the average reader."

How can private music teachers improve their understanding of the aims of public school music education? Well, first let's stop criticizing each other. Secondly, let's arouse our curiosity enough to try to find out what the other fellow is talking about. This means taking stock of our private selves and admitting, to ourselves at least, that not one of us has all the answers.

A good beginning has been made in our local section of the Ohio Music Teachers Association, for many of our program speakers this year are from areas of education other than music. Mrs. Arthur Shepherd, head of General Education at Cleveland College, is also the wife of our much respected composer and educator, Dr. Arthur Shepherd. She will speak on "How and Why Education is Changing and How Music Teachers May Use this Knowledge to Advantage." Dr. Mary Austin, now head of the Reading Improvement Service at Western Reserve University, will speak on "The Challenge of the Difficult Student; Some Solutions Offered by Today's Educators." Dr. Austin has confessed that at one time she played the piano well enough to appear on radio programs. To help bridge the gap between the thinking of the private teacher and public school music educators, we shall hear Mr. Ernest Manning, Supervisor of Instrumental Music with the Cleveland Board of Education and President of the

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Ohio Music Education Association, who will discuss "How the Instrumental Program in the Public Schools Helps You and Your Students; the Aims of Public School Music."

The rest of our collective curiosity will, I hope, be spent in doing a bit of reading and research on our own, to find out what is back of the changes in education today, and we do not need a metropolitan public library at our disposal to find at least some of the answers. For only thirty-five cents (\$.35) we can purchase a copy of Susanne K. Langer's *Philosophy In a New Key* published by New American Library of World Literature, Inc., 501 Madison Avenue, New York 22, N. Y. The main argument of this book is supported by studies of musical symbolism as examples of how we can best achieve understanding in any field of thought. For twenty-five cents (\$.25) we can obtain from the Department of Commerce, Office of Technical Services, Washington 25, D. C., a very fine summary of "Learning Theories," the basis for all instructional film research in the U. S. Navy. Ask for Technical Report 269-7-6, key number PB No. 105787. The summary is concise

and clear and will save you many hours of study in the field of learning in education, but if you want to know "why" these theories are now accepted in educational work, the bibliography will keep you busy all winter.

And for fifteen cents (\$.15) we can obtain from the Music Educators National Conference, 64 East Jackson Boulevard, Chicago 4, Illinois, three pamphlets which are a big value in ideas for constructive thinking in music education, be it public or private. Ask for:

No. 4. Rhythmic Activities in the Elementary School.

No. 9. Music Reading in the Elementary School.

No. 202. Some Psychological Principles of Music Teaching.

It seems only fair that we should not criticize public school music education unless we know something about the thinking that stands back of it. In the meantime, let us cooperate by keeping our minds open, and perhaps in the end we shall find that we do have a philosophy of music education based upon some rather solid experiments and considerable factual research, a philosophy that will apply to private music instruction just as well as to public

school education. As it stands now, the burden of proof rests strictly on the private teacher.

Recent Releases

BOOKS

A MANUAL OF COUNTERPOINT BASED ON SIXTEENTH CENTURY PRACTICE. By David D. Boyden, 93 pp. New York; Carl Fischer, Inc. \$3.00. Revised edition of the original 1944 publication.

JOURNAL OF RESEARCH IN MUSIC EDUCATION. Volume I, No. 1, Spring 1953. 80 pp. Chicago; Music Educators National Conference. \$2.00

MUSICIANS IN ENGLISH SOCIETY, from Elizabeth to Charles I. By Walter L. Woodfill. 372 pp. Princeton, N. J.: Princeton University Press. \$7.50. A history of the role of music in English life in the Elizabethan age.

YOU CAN TEACH MUSIC. By Paul Wentworth Mathews. 178 pp. New York: E. P. Dutton & Co., Inc. \$3.75. A handbook for the classroom teacher.

ENSEMBLE

APOLLO, for four trumpets in Bb. By Archie O. Haugland. New York: Associated Music Publishers, Inc. Score and Parts \$1.25.

LEGEND AND CANON, for brass quartet. By Houston Bright. New York: Associated Music Publishers, Inc. Score and Parts \$1.25.

PIANO SOLOS

SIX PRELUDES FOR THE PIANO By Ilhan Usmanbas. Oliver Ditson Company. 85c

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SECOND SYMPHONY. By Ernst Toch. 140 pp. New York: Associated Music Publishers, Inc. \$4.00

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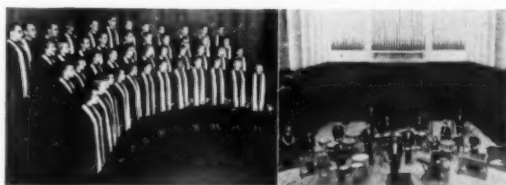
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Pictured at left: Illinois Wesleyan Collegiate Choir and University of Illinois Percussion Ensemble, Paul Price, conductor.



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SAN ANTONIO MTA PLANS CONVENTION: Seated left to right are Tony Rozance, local convention chairman Marjorie Walthall, Marion L. Sellers. Standing left to right are Mrs. J. E. Sills, Mrs. Tekla Staffel, H. Grady Harlan, and Mrs. Larue Conlon, convention co-chairman.

SPECIAL COMMITTEES: *High School Credit for Outside Music Study in the Canto States* (Dr. William Doty); *Council on Materials* (Benjamin V. Grasso); *Standards and Goals in Music Education of the Canto States* (Dr. Archie Jones).

ALLIED SESSIONS: *Pre-School Music* (Evelyn Howard Altmann); *Accordion Teachers* (A. J. Rozance); *Problems of Canto State Music Teachers Associations* (Mrs. Ben Lincoln).

SUBJECT AREA SECTION: *Theory - Composition* (Dr. Ralph Guenther).

PIANO—General Session of special interest to all teachers and musicians; Sectional meeting dealing with group teaching and other items, with live demonstrations of teaching techniques; experience and conclusions as seen by MENC.

MUSICOLOGY—General Session presenting "Musicology and the Composer" (Paul Pisk) and the companion theme "Musicology and the Performer" (Howard Waltz). Sectional meeting featuring Dr. Michael Winesanker and Dr. Wienandt.

MUSIC IN COLLEGES—General Session devoted to the topic "How Can the Teaching and Study of Music in Colleges Be Made to Serve a More Functional Purpose," with six outstanding college educators taking part. Special college session will be a panel discussion of "Is There a Common Basis for the Certification of Music Teachers in the Southwestern Division."

VOICE—General Session on the topic "The Singer a Musician," with speakers Vera Redgrove Neilson and Robert Page, and a performance by Josephine Antoine. Voice session on the topic "Vocal Problems," with speakers John Maharg, Dr. Clyde Jay Garrett and Eugene Kuyper leading general discussion, performance of "Sunday Excursion" presented by U. of Texas Opera Workshop.



University of Texas String Quartet, which will perform at the banquet.

Pictured below are Chairmen of Standing Committees. Left to right are Kenneth Osborne (Organ), William R. Clendennin (Musicology), Orville J. Borchers (Music in Colleges), John N. Maharg (Voice), Jewel Major Roche (Certification), G. Lewis Doll (Strings), Carlos Moseley (Contemporary Music), Robert Hoffman (Piano). Not pictured are Morton Keston (Psychology) and Lemuel Childers (Student Activity).



TO ALL MTNA MEMBERS: Have you paid your 1953-54 dues? This is the last issue of AMERICAN MUSIC TEACHER that will be sent to members whose dues are not paid for this year. To assure uninterrupted receipt of AMERICAN MUSIC TEACHER, pay dues TODAY if you have not already done so.

